

MUSIC - UNIVERSITY OF TORONTO



3 1761 03488 5129

Prokof'ev, Sergei Sergeevich
cAlexander Nevsky (Cantata)
Piano-vocal score. English
& Russia
Aleksandr Nevskii

M
1533
P95A42
1971

Х о р о в ы е п р о и з в е д е н и я

С. ПРОКОФЬЕВ

Александр Невский

КАНТАТА

КЛАВИР

ИЗДАТЕЛЬСТВО МУЗЫКА МОСКВА 1971





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Хоровые произведения

Сергей ПРОКОФЬЕВ

Соч. 78

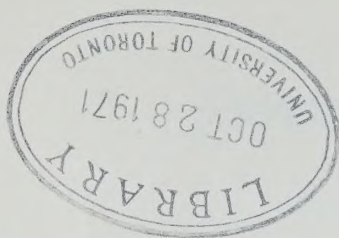
Александр Невский

КАНТАТА
ДЛЯ МЕЦЦО-СОПРАНО,
ХОРА И ОРКЕСТРА

Слова В. ЛУГОВСКОГО и С. ПРОКОФЬЕВА
Английский текст А. СТАЙГЕРА

КЛАВИР

ИЗДАТЕЛЬСТВО «МУЗЫКА» · МОСКВА · 1971



M
1533
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АЛЕКСАНДР НЕВСКИЙ
КАНТАТА

Слова В. ЛУГОВСКОГО и С. ПРОКОФЬЕВА
Words by V. LUGOVSKOI and S. PROKOFIEV
Английский текст А. Стайгера
English version by A. Steiger

ALEXANDER NEVSKY
CANTATA

СЕРГЕЙ ПРОКОФЬЕВ
SERGEI PROKOFIEV Op. 78
(1891-1953)

№ 1

Русь под игом монгольским
Russia under the Mongolian Yoke

Molto andante $\text{♩} = 66$

Ф-п. *ten. ten. ten. ten. ten.* *f* *f* *f* *f* *Ob. espr.* *f* *Archi* *mf* *Cl. b. espr.*

mf *mf*

T-ba

p

1

Ob.

ff *p* *dolce*

mp *pp*

Fag.

First system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff has a single note with a fermata, followed by a whole rest. A slur connects the two staves.

Second system of musical notation. The treble clef staff is marked with a box containing the number 2, and the text "V.l" and "pp" are present. The melody continues with eighth notes, and the number 6 is written below the staff. The bass clef staff has a single note with a fermata, followed by a whole rest. A slur connects the two staves.

Third system of musical notation. The treble clef staff continues the eighth-note melody, with the number 6 written below the staff. The bass clef staff has a single note with a fermata, followed by a whole rest. A slur connects the two staves.

Fourth system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff has a single note with a fermata, followed by a whole rest. A slur connects the two staves.

Fifth system of musical notation. The treble clef staff continues the eighth-note melody. The bass clef staff has a single note with a fermata, followed by a whole rest. A slur connects the two staves. The text "pp" is written below the bass staff.

a tempo

ten.

ten.

ten.

espr.

Ob.

mf Cl. b.
espr.

p

mf

C. ingl.

Fug.

4

mp

6

5

poco rit.

mf

p

Celli

№ 2

Песня об Александре Невском
Song about Alexander Nevsky

5 Lento $\text{♩} = 60$
Cl.

p tenuto

pp

Arch.

[illegible]

T. B. *mf*

На He - ве - ре - ке, на боль - шой во - де.
On the Ne - va stream, on the wa - ters deep.

7 A. *p*

Т. Там ру - би - ли мы зло - е во - ин - ство,
 There we slew our foes - pick of fight - ing men,

Б.

Т. зло - е во - ин - ство, вой - ско швед - ско - е.
 pick of fight - ing men, arm - y of the Suedes.

Б. *mf*

rit. *mosso*

8 Più mosso

Ух, как би - лись мы, как ру - би - лись мы!
 Ah, how we did fight, how we rout - ed them!

Ух! Ру - би - ли ко - раб - ли по
 How we smashed their ships at war to

Legni *f*
 Archi *p*
 Arpa

f *mp*

9

f

На-шу кровь-ру - ду не жа - ле-ли мы...
In the fight our red blood was free-ly shed.

mp

до-сточ-кам.
kind-ling wood.

за ве-
For our

mf *f* *p* *respr.*
Tuba

10 *a tempo*

rit.

Где про-шел то - пор, была
Where the broad axe swung as an

f

ли - ку - ю зем - лю рус - ску - ю.
Count - ry, our glori-ous Rus - sian land.

Гей!
Hey!

rit. *a tempo*

Corni
p

у - ли - ца,
o - pen street, *f*

где де - те - ло ко - пье, - пе-ре - у - ло - чек.
through their ranks ran a lane where the spear was thrust.

V.II

Fag. Celli
mf

Bassi

Tuba

6879

f *rit.*

По - ло - жи - ли мы шве - дов, нем - чи - нов, как ко -
 We struck down the Swedes, the in - vad - ing troops just like

f *p* *cresc.* *f* *rit.* *f* *ben tenuto* *Archi*

Lento, come primo pochiss. rit.

p *p*

- виль-тра-ву, на су - хой зем - ле.
 fea - ther grass grown on de - sert soil.

Lento, come primo pochiss. rit.

p *mp legato* *Leghi*

a tempo

A. p

He у - сту - пим мы зем. лю рус - ску -
 We shall ne - ver yield native Rus - sian

T. p

a tempo *8.....* *pp* *8.....* *p* *Archi* *8.....*

A.
-ю.
land.

T.

Б.
mf

Кто при - дет на Русь, бу - дет
They who march on Russ shall be

8.....

13

p

Под - ня - ла - ся Русь
Rise a - gainst the foe,

p

на - смерть бит.
put to death.

pp

8.....

су-про-тив вра-га; под-ни-мись на бой,
Rus_sian land a - rise, rise, to arms a - rise,

f

f

f

8.....

Corni

f

8.....

rit. *ff*

слав-ный Нов-го-род! *ff*

daunt-less Nov-go-rod!

ff

ff

rit. *f* Legni Archi *ff*

№ 3

Крестоносцы во Пскове

The Crusaders in Pskov

Largo $\text{♩} = 48$

14

f **Ottoni** *8.....*

mf *p* *m. d.*

f **Legni**
Archi *8.....*

m. d. *mf* *p* *m. s.* *ff* *8.....*

mf *pp*

A. 15 Andante ♩ = 60

pp

Pe - re - gri - nus, ex - pec - ta - vi,

T. *pp*

Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi, ex - pec - ta - vi,

B.I.II *pp*

B.III *pp*

Pe - re - gri - nus, ex - pec - ta - vi,

Andante ♩ = 60

Fl. 8

pp — *mf* —

Tr-ba III
C-f. Tuba

pe - des me - os in cym - ba - lis;

pe - des me - os, pe - des me - os in cym - ba - lis, in cym - ba - lis;

pe - des me - os in cym - ba - lis;

p — *mf* — *p* — *mf* — *p* — *mf* —

Cello

6 6 6

f

16

pe - re - gri - nus, ex - pec -

pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os

pe - re - gri - nus, ex - pec -

f

- ta - vi,

in cym - ba - lis,

- ta - vi,

Fl. Sax.

Archi

fespr.

f

pe - des me - os in cym -

f

pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os

f

pe - des me - os in cym -

f Corni

Fag.
Cl. b. Bassi
Celli

17

ff

- ba - lis, pe - re - gri - nus, ex - pec - ta - vi,

ff unis.

in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi,

ff

- ba - lis, pe - re - gri - nus, ex - pec - ta - vi,

f

ff ben tenuto

Fl. picc. Fl. Ob.
Cl. V. I. II V. le

Cl. b. Sax.
Fag. Celli
Bassi

A.
T.
B.

pe-des me-os in cym-ba-lis; pe-re-gri-nus,
pe-des me-os in cym-ba-lis; pe-re-gri-nus,

8

f *ff*

pe-re-gri-nus, expec-ta-vi, ex-pec-ta-vi.
pe-re-gri-nus, expec-ta-vi, ex-pec-ta-vi.

ff *f*

Largo, come primo

18

Archi

f espr.

First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The first measure is marked *ff* (fortissimo). The second measure is marked *f* (forte). The music consists of eighth and sixteenth notes with various accidentals.

Second system of musical notation, continuing the piece. It features a treble and bass staff. The first measure is marked *ff* (fortissimo). The second measure is marked *f* (forte). The music consists of eighth and sixteenth notes with various accidentals.

Third system of musical notation, continuing the piece. It features a treble and bass staff. The first measure is marked *ff* (fortissimo). The second measure is marked *dolce* (dolce). The third measure is marked *f* (forte). The music consists of eighth and sixteenth notes with various accidentals.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff. The first measure is marked *ff* (fortissimo). The second measure is marked *mf* (mezzo-forte). The third measure is marked *Legni* (Legni). The music consists of eighth and sixteenth notes with various accidentals.

19

Ottini

Fl. Archi

*ff pesante**espress. e doloroso**ff*

20

dolce

ff *mp* *ff*

8-----!

mp

A. 21 Andante

p *cresc.*

Pe - re - gri - nus, ex - pec - ta - vi,

T. *p* *cresc.*

Pe-re-grinus, pe-re - grinus, ex-pec - ta - vi, ex - pec - ta - vi,

B. I. II *p* *cresc.*

B. III *p* *cresc.*

Pe - re - gri - nus, ex - pec - ta - vi,

Andante

p Sax. Corni

tr V-le, Oelli Bassi

Timp. *mf*

pe des me os

pe - des me - os, pe - des me - os

pe des me os

f

Timp.

22

in cym ba lis; pe - re

in cym ba lis, in cym ba lis; pe - re - gri - nus;

in cym ba lis; pe - re

Archi

Legni

ff

Tr-bni

ff

First system of the musical score. It includes vocal parts with lyrics and instrumental parts for Archi (Archi) and Tr. boni (Tromboni). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics for the vocal parts are: "grī nus, ex pec ta vi, pe des me os" and "grī nus, ex pec". The Archi part features a melodic line with a forte (ff) dynamic marking. The Tr. boni part provides harmonic support with sustained notes.

Second system of the musical score. It continues the vocal parts and instrumental accompaniment. The lyrics for the vocal parts are: "ta vi, pe des me os" and "in cym ba llis; pe re grī nus, ex pec ta vi, ta vi, pe des me os". The Archi part continues with a melodic line. The Tr. be (Tromboni) part provides harmonic support. The Cor., Tr. ni (Corni, Tromboni) part is introduced at the bottom of the system. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4.

23

in cym ba - lis.

pe - des me - os in cym - ba - lis.

in cym - ba - lis.

Tr-be

8

6

6

3

3

Tr.nl, Cor.

Largo

rit.
pp

Peregrinus, peregrinus.

pp unis.

pp

Peregrinus, peregrinus.

pp

Largo

8

8

8

mp

pp

8

Ottoni

№ 4

Вставайте, люди русские
Arise, Ye Russian People

24 Allegro risoluto $\text{♩} = 72$

C. ff Вста. А -

A. ff

T. ff Вста. А -

B. ff

Allegro risoluto $\text{♩} = 72$

Tr. bc ff Ottoni Archi

8--- 8--- 8--- 8--- 8--- 8---

вай - те, лю - ди рус - ски - е, на слав - ный бой, на смерт - ный бой, вста -
rise to arms, ye Rus - sian folk, in bat - tle just, in fight to death, a -

вай - те, лю - ди рус - ски - е, на слав - ный бой, на смерт - ный бой, вста -
rise to arms, ye Rus - sian folk, in bat - tle just, in fight to death, a -

8--- 8--- 8--- 8---

-вай - те, лю - ди
 -rise, ye peo - ple

воль - ны - е, за
 free and brave, de -

на - шу зем - лю
 send our fair, our

чест - ну - ю!
 na - tive land!

-вай - те, лю - ди
 -rise, ye peo - ple

воль - ны - е, за
 free and brave, de -

на - шу зем - лю
 send our fair, our

чест - ну - ю! Жи -
 na - tive land! To

8...

[25]

Т.
 -вым бойцам по
 living war - riors

Б.
 -чет и честь, а
 high es - teem, in

мертвым сла - ва
 mortal fame to

веч - на - я. За
 war - riors slain for

f Legni Arpa
 Archi

от - чий дом, за
 na - tive home, for

рус - ский край, вста
 Rus - sian soil, a

-вай - те, лю - ди
 -rise, ye peo - ple!

26

ff

Вста - вай - те, лю - ди рус - ски - е, на сла - в - ный бой, на
 A - rise to arms, ye Rus - sian folk, in bat - tle just, in

ff

рус - ски - е, вста - вай - те, лю - ди рус - ски - е, на сла - в - ный бой, на
 Rus - sian folk, a - rise to arms, ye Rus - sian folk, in bat - tle just, in

ff

8-----

ff

смерт - ный бой, вста - вай - те, лю - ди во - ль - ны - е, за на - шу зем - лю
 fight to death. A - rise, ye peo - ple free and brave, de - fend our fair, our

ff

смерт - ный бой, вста - вай - те, лю - ди во - ль - ны - е, за на - шу зем - лю
 fight to death. A - rise, ye peo - ple free and brave, de - fend our fair, our

ff

8-----

poco rit.

че-ст. ну-ю.
na-tive land.

че-ст. ну-ю.
na-tive land.

Corni poco rit

f *mf*

8

27

Amp a tempo

Па-ру-ся род-ной, на-ру-ся боль-шой не-бы-
Nay, in Rus-sia great, in our na-tive Rus-sia no

p espr.
V.le

ва-ть вра-гу. Под-ня-май-ся, встань,
foe shall live. Rise to arms, a-rise,

mf *f* *p* *mf espr.*

мать род на я Русь!
 na tive Moth er Russ!

p

[28] Б.
mf

На Ру си род ной, на Ру си боль шой не бы -
 Nay, in Rus sia great, in our na tive Rus sia no

Fl. Fag. Fl. pic. Cl.

Archi

8

-вать вра гу. Под ни май ся,
 foe shall live. Rise to arms, a -

mf

встань, мать род на я Русь!
 -rise, na tive Moth er Russ!

ff

Вста А.

mf *es pr.*

8

29

С.

вай - те, лю - ди рус - ски - е,
 - rise to arms, ye Rus - sian folk,

А.

Т.

ff

на слав - ный бой, на
 in bat - tle just, in

В.

ff

Ottoni
 Archi

ff

Вста вай - те, лю - ди
 А - rise, ye peo - ple

воль - ны - е,
 free and brave,

смерт - ный бой!
 fight to death!

за
 de -
ff

30

p

Вра - гам на Русь не
No foe shall march through

на - шу зем - лю чест - ну - ю!
- fend our fair, our na - tive land!

Silof.

Legni

Celli Bassi

p

C.

ха - жи - вать, пол - ков на Русь не
Rus - sian land, no for - eign troops shall

A.

mp

ва - жи - вать, пу - тей на Русь не ви - ды - вать, по -
 raid our land, un - seen the ways to Rus - sia are. No

mp

mf

8

ff **31**

С. > лей Ру - си не тап - ты - вать. Вста - вай - те, лю - ди
 foe shall ra - vage Rus - sian fields. A - rise to arms, ye

А. >

Т. > *ff*

Вста - вай - те, лю - ди
 А - rise to arms, ye

Б. > *ff*

8

ff

рус - ски - е, на слав - ный бой, на смерт - ный бой, вста -
Rus - sian folk, in bat - tle just, in fight to death; a -

рус - ски - е, на слав - ный бой, на смерт - ный бой, вста -
Rus - sian folk, in bat - tle just, in fight to death; a -

8.....

- вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю!
- rise ye peo - ple free and brave, de - fend our fair, our na - tive land!

- вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю!
- rise ye peo - ple free and brave, de - fend our fair, our na - tive land!

8.....

Ледовое побоище
The Battle on Ice

32 Adagio $\text{♩} = 48$

V-ni 6 6 6 6 *un poco pesante*

pp

Celli
Bassi

V-le

γ γ γ γ

p

T-da Cor.
con sord.

3

33

mf *p* *m.s.*

4

V.I

8

pp

3

p

3

(#)

mf *p* *m.s.*

(#)

6879

mp *pp*
C.ingl.
Tr-nl

V-le Celli (sul poticello)
Bassi

34 Moderato $\text{♩} = 92$ poco accelerando

pp V-le Celli (sul poticello)
Bassi

poco cresc. *simile*

35 Allegro moderato $\text{♩} = 112$

mp

Fag.
Tuda

Sax.
Corno

pp

mf

36 Archi >

Ob. Tr-be

f energico simile

37

mp *f*

mf *f*

mp *f*

f

Cor., Tr-ni

Tr-be e pizz.

A.

T.I Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi,

T.II-III Pe - re gri - nus, ex - pec - ta - vi, pe - des me - os

B.I-II Pe - re gri - nus, ex - pec -

B.III Pe - re gri - nus, ex - pec -

Legni
Archi *simile*

pe - des me - os in cym - ba - lis, pe - re - gri - nus,

- ta - vi, pe - des me - os

in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi,

- ta - vi, V-ni I-II pe - des me - os

ex - pec - ta - vi, pe - des me - os in cym - ba - lis,

in cym - ba - lis, pe - re -

pe - des me - os in cym - ba - lis, pe - re - gri - nus,

in cym - ba - lis, pe - re -

Ob.

Legni
Archi *espressivo*

pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os ...

-gri - nus, ex - pec - ta - vi.

ex - pec - ta - vi, pe - des me - os in cym - ba - lis.

-gri - nus, ex - pec - ta - vi.

39

f *Ottoni* *espressivo*

mf *f* *ff* *Tr-be, Tr-ni*

40

ff *ff* *ff* *ff* *f* *simile*

Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi,
 Pe - re gri - nus, ex - pec -
 Pe - re - gri - nus, pe - re - gri - nus, pe - des me - os
 Pe - re - gri - nus, ex - pec -

pe - des me - os in cym - ba - lis, pe - re - gri - nus,

- ta - vi, pe - des me - os

in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi,

- ta - vi, pe - des me - os,

V-ni

espressivo
Corni

41

ex - pec - ta - vi, pe - des me - os est.

in cym - ba - lis est.

pe - des me - os in cym - ba - lis est.

in cym - ba - lis est.

V-ni

Tr-be accelerando

43 Allegro $\text{♩} = 80$
A. ff

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-at!

T. ff

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-at!

B. ff

 Allegro $\text{♩} = 80$

ff *m.s.* *Tr-be*

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-

ff

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-

ff

ff

First system of the musical score. It includes two vocal staves at the top, both with the lyrics "-atl". Below them is a piano accompaniment consisting of a right-hand staff and a left-hand staff. The right-hand staff is marked with a *Tr-be* (trumpet) and contains various musical notations including triplets and accents. The left-hand staff has a forte (*ff*) dynamic marking. The key signature is three sharps (F#, C#, G#).

Second system of the musical score, starting at measure 44. It features two vocal staves with the lyrics "Vin-cant ar-ma cru-ci - fe-ra! Hos-tis pe-re - atl". The piano accompaniment consists of a right-hand staff and a left-hand staff, both marked with a forte (*ff*) dynamic. The key signature remains three sharps (F#, C#, G#).

Third system of the musical score. It features a piano accompaniment with a right-hand staff and a left-hand staff. The right-hand staff is marked with a *Tr-be* (trumpet) and contains musical notations including accents and a final flourish marked with a forte (*f*) dynamic. The left-hand staff continues the accompaniment. The key signature is three sharps (F#, C#, G#).

con brio

45 Poco meno mosso

Tr-be, V-ni Corni

ff *con forza*

46 Legni
Tr-be

f Corni

Fl., Ob.
Tr-l.

ff

Ob., Corni

Ob., Corni

First system of music for Ob. and Corni. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill. The bottom staff (bass clef) contains a bass line with a few notes and rests. The key signature has two flats.

Legni

Tr-be

Second system of music. The top staff (treble clef) is for Legni, starting with a measure marked 47. The bottom staff (bass clef) is for Tr-be, marked with a forte (ff) dynamic. Both parts feature melodic lines with various articulations.

Continuation of the second system. The Legni part continues with a melodic line, and the Tr-be part continues with a bass line. The key signature remains two flats.

Continuation of the second system. The Legni part continues with a melodic line, and the Tr-be part continues with a bass line. The key signature remains two flats.

Continuation of the second system. The Legni part continues with a melodic line, and the Tr-be part continues with a bass line. The key signature changes to three sharps (F# major/C# minor) in the final measure, which is marked with a 4/4 time signature.

48 Andante $\text{♩} = 58$

C.
 A.
 T.
 B.

ff
 Pe - re - gri - nus,
ff
 Pe - re - gri - nus,
ff

Andante $\text{♩} = 58$

8

Legni
 Archi

f ben tenuto — *ff*

Cl.b., Sax., Fg.,
 Celli, Bassi

ex - pec - ta - vi, pe - des me - os
 ex - pec - ta - vi, pe - des me - os

8

f — *ff* — *f* — *ff*

in cym - ba - . lis, ex - pec - ta - vi,

in cym - ba - lis, ex - pec - ta - vi,

f *ff* *f* *ff*

6 6 6

49

ex - pec - ta - vi.

ex - pec - ta - vi.

Cor.

f *f*

6 6 6

Tuba, Fag.

Pe - des me - os, pe - des me - os... Pe - re - gri - nus,

Pe - des me - os, pe - des me - os... Pe - re gri - nus,

Tr-ni con sord.

Tr-ni

pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os

pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os

Tr-ni

in cym - ba - lis, ex - pec - ta - vi,

in cym - ba - lis, ex - pec - ta - vi,

f *ff* *f* *ff*

6 6 6

Allegro $\text{♩} = 96$

ex - pec - ta - vi est.

ex pec

ex - pec - ta - vi, ex pec

ff *ff* *ff* *ff*

50

Allegro $\text{♩} = 96$

f *ff*

6 6 6

3 3 3 3

Legni
Archi
Corni

A. *ff*
 T. *ff*
 Б. *ff*

ta - vi, ex pec ta.

f Ottoni *ff*

ff
ff
ff

- vi, ex pec ta vi,
 - vi, ex pec ta vi,
ff

ff *f* *p*

ff

Celli., Fag.

ff
ex - pec - ta - vi!

ff
ex - pec - ta - vi!

ff
ex - pec - ta - vi!

cresc.

L'istesso tempo

[51] Fl., Cl., V-ni I

ff marcato e con brio

> Corni

[52] Ob., Fg.
Archi

f

> Sax.
Corni

Cl., Tr-be

simile

First system of the musical score, featuring a piano accompaniment with a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and the same key signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like *f* (forte).

Second system of the musical score, marked with a box containing the number 53. It continues the piano accompaniment. The treble staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and the same key signature. There are dynamic markings such as *pp sub.* (pianissimo) and *Archi* (strings). A *simile* marking is present in the bass staff.

Third system of the musical score, featuring a piano accompaniment. The treble staff has a treble clef and a key signature of two sharps (D major). The bass staff has a bass clef and the same key signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like *pp* (pianissimo).

Fourth system of the musical score, featuring a piano accompaniment. The treble staff has a treble clef and a key signature of two sharps. The bass staff has a bass clef and the same key signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like *pp* (pianissimo).

Fifth system of the musical score, marked with a box containing the number 54. It features a piano accompaniment and a woodwind section. The treble staff has a treble clef and a key signature of two sharps. The bass staff has a bass clef and the same key signature. The woodwind section is marked with *Cl., Tr-be* (Clarinet, Trumpet) and *p Sax. Corni* (piano Saxophone, Horns). There are dynamic markings such as *p* (piano) and *f* (forte).

First system of the musical score. The piano part (treble and bass clef) features a melody with accents and a dynamic marking of *mf*. The string part (bass clef) is marked *simile* and plays a rhythmic accompaniment.

Second system of the musical score. The piano part continues with a melody marked *cresc.* and *simile*. The string part also features a rhythmic accompaniment.

Third system of the musical score. The woodwind part (Fl., Ob.) and brass part (Tr-be, Corni) are introduced. The woodwinds play a melody marked *cresc.* and *tutti*. The brass part provides harmonic support.

Fourth system of the musical score. The percussion part (Tamburino, T. mil., Tam-tam) is introduced. The Tamburino and T. mil. play a rhythmic accompaniment, while the Tam-tam provides a steady pulse.

Fifth system of the musical score. The woodwind part (Fl., Tr-be) and brass part (Tr-be) are introduced. The woodwinds play a melody marked *con brio*. The brass part provides harmonic support.

Legni
Archi

First system of music for Legni and Archi. It consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, accented, and some beamed sixteenth notes. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. A dynamic marking *f* (forte) is present in the second measure.

Second system of music. The upper staff (treble clef) is for T.mil (Tambourin) and contains a melodic line with eighth notes and rests. The lower staff (bass clef) is for Tam-tam and contains a simple rhythmic pattern of eighth notes. A dynamic marking *ff* (fortissimo) is present in the first measure.

Third system of music. The upper staff (treble clef) is for V-ni (Violini) and contains a melodic line with eighth notes and rests. The lower staff (bass clef) is for Legno (Legno) and contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* (piano) is present in the second measure. A box containing the number 56 is located above the V-ni staff in the second measure. A *pizz.* (pizzicato) marking is present in the fourth measure of the V-ni staff.

Fourth system of music. The upper staff (treble clef) is for V-ni and contains a melodic line with eighth notes and rests. The lower staff (bass clef) is for Legno and contains a rhythmic accompaniment of eighth notes. A dynamic marking *p* (piano) is present in the fifth measure.

pizz. cresc.

57 f Legni, V-ni

8 f

58 Tr-be
Corni con sord.

Piatti

T. mil.

Tam-tam

First system of musical notation. It consists of a grand staff with a treble and bass clef, and a single staff below. The music is in 2/4 time and features complex chords and melodic lines. A dynamic marking *f* is present in the third measure of the grand staff.

Second system of musical notation. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features complex chords and melodic lines. A dynamic marking *f* is present in the third measure of the grand staff. The tempo marking *Con brio* is written above the first measure of the grand staff.

Third system of musical notation. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features complex chords and melodic lines. A dynamic marking *f* is present in the third measure of the grand staff. A measure rest marked 8 is present in the first measure of the grand staff.

Fourth system of musical notation. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features complex chords and melodic lines. A dynamic marking *f* is present in the third measure of the grand staff. A measure rest marked 8 is present in the first measure of the grand staff. The tempo marking *Con brio* is written above the first measure of the grand staff. The system number 59 is written in a box at the end of the system. Below the grand staff, there are two staves labeled "T. mil" and "Tam-tam".

Tr-be

ff

T. mil.

Tam-tam

V-ni

f con brio

pizz.

Tr-ni

60

Tr-ba

p

p

simile

61

pp

simile

Tr-be senza sord.
Tr-ni con sord.

f

mp

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melody with eighth and sixteenth notes. The grand staff features a complex accompaniment with many beamed sixteenth notes and chords. There are several accents (>) and slurs throughout the system.

Second system of the musical score, starting with a measure number of 62 in a box. The key signature changes to two flats (Bb and Eb). The top staff has a melody with eighth notes and some beamed sixteenth notes. The grand staff continues the accompaniment with beamed sixteenth notes and chords. A forte dynamic marking (*f*) is present in the first measure of the grand staff. There are slurs and accents throughout.

Third system of the musical score. The key signature remains two flats (Bb and Eb). The top staff features a melody with eighth notes and some beamed sixteenth notes. The grand staff continues the accompaniment with beamed sixteenth notes and chords. There are slurs and accents throughout.

Fourth system of the musical score. The key signature remains two flats (Bb and Eb). The top staff features a melody with eighth notes and some beamed sixteenth notes. The grand staff continues the accompaniment with beamed sixteenth notes and chords. There are slurs and accents throughout.

63

ff Corni
(b)

Piatti
T. mil.
Tam-tam

Tr-be
ff

Piatti
T. mil.
Tam. tam

ff Corni

simile

64

Tr-de

ff

T.mil.

Tam-tan.

ff Corni

ff con brio

Legno

T. mil.

etc.

etc.

65

Tr - be

ff

ff

Piatti

Gr. cassa

Tam - tam

p

ff

ff

Musical score for three percussion parts: Piatti, Gr. Cassa, and Tam-tam. The score is written on three staves. The top staff, labeled 'Piatti', contains complex rhythmic patterns with many beamed eighth and sixteenth notes, often marked with accents and 'V' (vibrato) symbols. The middle staff, labeled 'Gr. Cassa', and the bottom staff, labeled 'Tam-tam', feature simpler rhythmic patterns, primarily consisting of quarter and half notes with rests. The music is organized into measures by vertical bar lines.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The top two staves are for the vocal melody, with the treble clef on the first and the bass clef on the second. The bottom three staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 8/8. The music is written in a simple, clear hand. The lyrics "The Rose Tree" are written below the piano accompaniment staves. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations, including a bracketed "8" above the first vocal staff and a bracketed "3" above the second vocal staff. The score ends with a double bar line and a repeat sign.

Archi

66

f ben tenuto

pesante

Legni

Archi

7

7

cresc.

67 *Ottoni*
Archi
ff espr.

Tutti

ben tenuto

68 *f*

8 *persistente*
ff

tr
poco rit.
a tempo
69 *mf* *mp* *dim.*

poco rit. a tempo

pp mp p mp

(b)

70 p f mp

Ob.

C. ing.

Sax.

rit.

p pp

(b)

71 Allegretto, quasi doppio movimento

V-le

V-ni

pp dolcissimo

8bassa

This musical score page contains measures 68 through 72. It is written for a voice part and a piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 3/4. The voice part is on a single staff, while the piano accompaniment is on a grand staff (treble and bass clefs).
Measure 68: The voice part begins with a quarter note, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including a five-measure rest.
Measure 69: Similar to the previous measure, with the voice part continuing its melodic line and the piano accompaniment maintaining its rhythmic texture.
Measure 70: The piano accompaniment's right hand has a five-measure rest, while the left hand continues with eighth notes. The voice part has a quarter note followed by eighth notes.
Measure 71: The piano accompaniment's right hand has a five-measure rest, and the left hand continues with eighth notes. The voice part has a quarter note followed by eighth notes.
Measure 72: The piano accompaniment's right hand has a five-measure rest, and the left hand continues with eighth notes. The voice part has a quarter note followed by eighth notes. The measure ends with a double bar line.

72

pp

This musical score is for a piano and voice piece, page 69. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal line with eighth notes and the piano accompaniment with chords and eighth notes. The second system includes a piano solo section with a 'dim.' (diminuendo) marking. The third system continues the piano solo with flowing eighth-note patterns. The fourth system concludes the piece with a final chord and a 'pp' (pianissimo) marking. The score is written in a standard musical notation style with a grand staff for the piano and a single staff for the voice.

8

8

dim.

pp

№ 6

Мертвое поле
Field of the DeadAdagio $\text{♩} = 48$

73

pp Archi con sord.

Musical score for measures 73-74. The score is in B-flat major, 4/4 time. Measure 73 features a piano introduction with a dotted line above the staff and a piano (*p*) dynamic marking. Measure 74 includes a vocal entry marked 'V-le' and a clarinet solo marked 'Cl. bas.'. The tempo is Adagio, with a quarter note equal to 48 beats. The score includes various musical notations such as slurs, accents, and dynamic markings.

74

Meno mosso

Менцо-сопрано соло

Я пой-ду
I shall goпо по-лю бе-ло-му,
a-cross the snow-bound field,по-ле-чу по по-лю
I shall fly a-bove the*pp* Archi

смерт - но - му, по - и - щу я слав-ных со-ко-лов, же-ни-
 field of death, I shall search for va-liant warriors there, those to

-хов мо-их, доб - рых мо-лод-цев. rit.
 me be-trothed, stal - wart men and staunch.

mf *Celli* *mf*

75 *Pochissimo più animato*

Кто ле-жит ме - ча - ми по - руб - лен - ный, кто ле-жит стре-ло - ю по-
 One lies life-less where sab-res tang - led him, herelies one im-paled with an

p *mf* *p*

-ра - нен - ный, на - по - и - ли о - ни кро - вью а - ло - ю
ar - row shaft, from their wounds hot red blood like the rain was shed

mf *p*

mf *p* *mf* *p*

зем - лю чест - ну - ю, зем - лю рус - ску - ю.
on our na - tive soil, on our Rus - sian fields.

mf *p* *rit.*

mf *p* *p* *mf*

76 *a tempo*

Кто по - гиб за Русь смерть - ю доб - ро - ю, по - це - лу - ю то - го во - чи
He, who fell for Rus - sia in no - ble death shall be blest by my kiss on

p *mf* *p*

Fl. *V. I.*

-ча - ет - ся. А пой - ду я за хра - бро - го. От - зо -
fade and die. *I shall mar -* *ry a va - liant man.* *Hark, ye*

dim. *pp* [78]
 -ви - те - ся, яс - ны со - ко - лы!
war - riors brave, *li - on - heart - ed men!*

mf *dim.* *pp* *mp espr.* *Cl. e Cl. bas.*

V.I. *Ob.* *mf*

rit. *dim.* *pp*

№ 7

Въезд Александра во Псков

Alexander's Entry in Pskov

79 Moderato $\text{♩} = 88$

f

C. На ве - ли - кий бой вы - хо - ди - ла Русь;
f In a great cam - paign Rus - sia went to war;

A. вы - шла то Русь;
 went - shla to war;

T. На ве - ли - кий бой вы - хо - ди - ла Русь;
f In a great cam - paign Rus - sia went to war;

B. вы - шла то Русь;
 went - shla to war;

Moderato $\text{♩} = 88$
 Archi

f maestoso
 Ottoni

ff

f

во - ро - га по - бе - ди - ла Русь.
f Rus - sia - struck down the hos - tile troops.

во - ро - га по - бе - ди - ла Русь.
f Rus - sia - struck down the hos - tile troops.

8.....

На род - ной зем - ле не бы - вать вра - гу.
 In our na - tive land foes shall ne - ver live.

На род - ной зем - ле не быть вра - гу.
 In our na - tive land no foe shall live.

На род - ной зем - ле не бы - вать вра - гу.
 In our na - tive land foes shall ne - ver live.

На род - ной зем - ле не быть вра - гу.
 In our na - tive land no foe shall live.

maestoso *m.d.* *ff*

Кто при - дет, бу - дет на - смерть бит.
 Foes who come shall be put to death.

Кто при - дет, бу - дет на - смерть бит.
 Foes who come shall be put to death.

бу - дет
 shall be

ff

81 Allegro, ma non troppo $\text{♩} = 84$

Camp.

Silof.

f Legni, Tr-be
Arpa, Archi

simile

ff

82

C.

Be - се - ли - ся, пой,
Ce - le - brate and sing,мать род - на - я Русы!
na - tive Mother Russ!На род - ной Ру - си
In our na - tive land

A.

не бы-вать вра-гу, foes shall ne-ver live, не ви-дать вра-гу foes shall ne-ver see на-ших рус-ских сел. Rus-sian towns and fields.

p sub. *cresc.* *p* *p sub.* *cresc.*

83

С.
Кто при - дет на Русь,
They who march on Russ

А.
бу - дет на - смерть бит!
shall be put to death!

Т.
Не ви - дать вра - гу
Foes shall ne - ver see

Б.

V-nl
f espr. m. d.

Т.
на - ших рус - ских сел!
Rus - sian towns and fields!

Б.
Кто при - дет на Русь,
They who march on Russ

m.s.

А.
На Ру - си род - ной, на Ру -
On our Rus - sian plains, in our

Т.
бу - дет на - смерть бит.
shall be put to death.

Б.
На Ру - си род - ной, на Ру -
On our Rus - sian plains, in our

m.d.

84 *Meno mosso* ♩=138

- си боль - шой не бы - вать вра - гы!
na - tive Rus - sia no foe shall live!

- си боль - шой не бы - вать вра - гы!
na - tive Rus - sia no foe shall live!

Meno mosso ♩=138

m.d.

f *p*

Legni
Tr-be

f Corni

85 Fl.

f Archi pizz.

Ob.

Fl.

Detailed description of the musical score: The score is for measures 85 through 90. The key signature has one sharp (F#). The time signature is 4/4. The woodwinds (Flute and Oboe) play a melodic line with eighth and sixteenth notes, often beamed together. The brass (Trumpets and Horns) play a rhythmic accompaniment of eighth notes. The strings play a rhythmic accompaniment of eighth notes. The dynamics are marked *f* (forte) and *p* (piano). The woodwinds are marked *f* in measure 85 and *p* in measure 90. The strings are marked *f* in measure 85 and *p* in measure 90. The woodwinds are marked *f* in measure 86 and *p* in measure 90. The strings are marked *f* in measure 86 and *p* in measure 90. The woodwinds are marked *f* in measure 87 and *p* in measure 90. The strings are marked *f* in measure 87 and *p* in measure 90. The woodwinds are marked *f* in measure 88 and *p* in measure 90. The strings are marked *f* in measure 88 and *p* in measure 90. The woodwinds are marked *f* in measure 89 and *p* in measure 90. The strings are marked *f* in measure 89 and *p* in measure 90. The woodwinds are marked *f* in measure 90 and *p* in measure 90. The strings are marked *f* in measure 90 and *p* in measure 90.

Fl. Cl. Cl. *p*

86 Fl. Archl

Fag. *mf*

C. ing Ob. *mp* *p*

Sax.

87

A. *mf* Ha Py -
On our

Б. *mf*

Fl. Cl. Sax. *p*

Fg.

си род вой, на Py -
Rus sian plains, in our

Fl. Cl. Ob.

(b) Fg.

си боль шой не бы -
на tive Rus sia no

Fl. Ob.

3 3

- вать
 foe

вра
 shall

ры.
 live.

Cl. Fl. Cl.

88

Be - ce
Ce - le

Sax. Ob.

ли
 - brate

ся,
 and

поЙ,
 sing,
 mf

Fl. Cl. Fag.

The image shows a page from a musical score. The top system contains vocal parts for a male voice (Soprano) and a female voice (Alto). The lyrics are in Russian: "мать на род tive на Mo". The bottom system features a clarinet solo (Cl.) with a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is written on five-line staves.

89

C.
Soprano

A.
Alto

T.
Tenor

Б.
Bass

Ob.
Oboe

Fl.
Flute

Fl., Archi
Flute, Archa

f spr.
Corni, Cl.
Horn, Clarinet

На Ру - си род -
On our Rus - sian

Русь!
Russ!

я
ther

я
ther

- ной, на Ру - си боль - шой не бы - вать вра - гу.
plains, in our na - tive Rus - sia no foe shall live.

На Ру - си...
In our...

Ве - се - ли - ся, пой, мать род - на - я Русь!
Celebrate and sing, native Mother Russ!

Ве - се - ли - ся, пой, мать род - на - я Русь!
Celebrate and sing, native Mother Russ!

90 Più largamente

Музыкальный фрагмент из оперы «Мариус и Жюли» (1937), посвященный 100-летию Великой французской революции. Это фрагмент из «Марсельезы» (La Marseillaise) в E-flat major, 3/4 time. Музыка написана для сопрано, альты, тенора и баса. Темп — Allegretto, динамика — fortissimo (ff). Текст на русском языке: «На ве-ли-кий празд-ник / То а-ля-три-умф».

[illegible]

Più largamente

A musical score snippet showing two staves. The top staff is labeled "Tr-be, Corni" and features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains several measures of music, starting with a forte dynamic marking (*ff*). The bottom staff is labeled "Celli Bassi" and features a bass clef with the same key signature and time signature. It also contains several measures of music, corresponding to the top staff. The notation includes various note values, rests, and accidentals.

со - бра - ла - ся Русь. Ве - се - ли - ся,
all - of Rus - sia same. Се - ле - brate, re -

со - бра - ла - ся Русь. Ве - се - ли - ся,
all - of Rus - sia same. Се - ле - brate, re -

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The top system is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 3/4 time signature. It includes several triplet markings (indicated by a '3' over a group of notes) and a repeat sign. The middle system consists of two staves: the upper staff is in treble clef and contains dense, repeated chords, while the lower staff is in bass clef and contains a simple bass line. The bottom system also has two staves: the upper staff is in treble clef with repeated chords, and the lower staff is in bass clef with a simple bass line. The score includes dynamic markings such as *ff* (fortissimo) and *m.s.* (mezzo-soprano). The handwriting is in dark ink on aged, slightly yellowed paper.

Русь! Be - се - ли - ся Русь, род
- joice, ce - le - brate and sing, our

Camp. *ff* *Silof.*

ff *Tr-ni* *m.s. m.d.* *f pesante*

poco allarg. *fff*

- на - я мать!
Mo - ther Land!

fff *fff* *fff*

poco allarg. *(b)* *m.s.* *fff*

m.s. m.d. *m.s.*

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